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ABSTRACT

Acknowledging that the literary quality of children's stories strongly affects reading comprehension and interest in reading, a study examined how inside view (the insight an author provides about a character's thoughts and feelings) affects the presentation of character beliefs and plans. The study was based on the following premises: (1) basal readers often include adaptations of original fiction that have been altered for readability and/or length; (2) especially when altered for length, these adaptations leave out much of the inside view that can affect communication between author and reader and, thereby, reading comprehension; and (3) inside view can be examined using interacting plans analysis, which focuses on character-to-character interaction, highlighting the interdependent character plans and the critical beliefs which the real reader must comprehend if the text is to be interpreted as the real author intends. Using this interacting plans analysis, the story "Freckle Juice" by J. Blume was compared line by line with an adapted basal version to determine whether event structure, character plans, and inside view of the original were retained in the adaptation, which deleted approximately one-third of the original but did not alter vocabulary or sentence structure. The study concluded that deletions do not necessarily affect comprehension of main events, but may make it more difficult to understand why characters act in certain ways. Adaptations may remove subtle features, such as inside view, which make the original more interesting and comprehensible. (A three-page bibliography, figures illustrating interacting plans, and a table outlining deletions are appended.) (SRT)

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Inside View and Character Plans in Original Stories and Their Basal Reader Adaptations

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Inside View and Character Plans in Original Stories and Their Basal Reader Adaptations

> Sharon's tongue reminded Andrew of a frog catching flies. He wondered if Sharon ever got a mouthful of bugs the way she opened her mouth and wiggled her tongue around. (Blume, 1971, p. 16)

The literary quality of the stories children encounter in learning to read can powerfully affect text comprehension and interest in reading. Of the numerous structural, rhetorical, and interactive features which may contribute to the quality of children's literature, perhaps none is more important than inside view. Inside view refers to the insight an author provides concerning a character's thoughts and feelings. It includes information about a character's view of self, others, and particular situations and events (Bruce, 1984). For example, when Judy Blume uses a frog catching flies metaphor to describe Andrew's perception of Sharon's tongue in the Freckle Juice passage noted above, the reader is given considerable assistance in understanding the antagonistic relationship of these characters.

When authors construct "considerate text", they seem to make a deliberate effort to provide readers with interpretive cues which can be used in text comprehension. The structural and rhetorical devices used to build inside view cues can influence the ease with which readers construct characters consistent with an author's intent. The presentation of inside view, thus, can serve as an important link between author and reader. It is an interactive feature of fiction which enables a reader and writer to overcome separation in time and space, facilitating an exchange of meaning.

Our research group is interested in assessing the impact which qualitative features of texts have on text comprehensibility. This paper examines the contribution inside view makes to an author's coherent presentation of character beliefs and plans. The investigation relies on an interacting plans analysis (Bruce & Newman, 1978), which links inside view cues to character beliefs and plans. We are particularly interested in learning whether an interacting plans analysis can serve as a useful tool in text selection by discriminating texts in which inside view has a beneficial effect on comprehensibility.

The goal of the research is to understand how readers construct inside view and

use this knowledge in comprehension. A companion paper (Liebling, 1986) reports a pilot reading comprehension study conducted with third grade students. In this research, the interacting plans analysis serves as a map to focus a small group reading conference on critical elements of inside view, character beliefs and plans, and story events and to assess comprehension of important concepts.

The contrastive text analysis requires alternative versions of stories young children read. Believing it important to obtain naturally existing versions of stories, we surveyed current basals in search of original fiction adaptations. We identified a sample of stories in which inside view plays a prominent role in the original version but has been significantly altered in the adaptation. Here, we contrast the presentation of inside view in a well-known children's story, Freckle Juice (Blume, 1971), and one of its basal reader adaptations. Freckle Juice was selected as our example because of the strength of its characterization in the original version, its popularity among young readers, and its inclusion in a basal as a literature selection.

Relevant Literature

Adaptations

Publishers of instructional reading materials frequently adapt children's literature for inclusion in basal readers. Our recent survey of 5 current third grade basals, for example, shows that an average of 25% of the fiction pieces are authored for the basals; 30% are original, unadapted works; and, 45% are adaptations.

> Children read Judy Blume or Roald Dahl because they want to; they read me because they must. (Booth, 1984, p. 19)

In an interesting twist on the lament posed by textbook writer Calliope Booth, consider text comprehension and motivation to read in the context of believing that you are reading an original story written by a well-known author when, in truth, you are reading an adapted version of that story. That adaptation, it should be noted, may have been written by the original author working under considerable constraints.

What are the constraints under which writers may work when adapting stories for basal readers? Frequently, writers are expected to produce stories which match readability criteria for particular grade levels. The emphasis on vocabulary and

sentence length as the most easily quantifiable and consistent guides to readability has a long history, (Chall 1984; Dale & Chall, 1948). The demand for reliance on readability guidelines has arisen from textbook adoption committees, parent groups, educators, and the publishers themselves. Stories adapted to such guidelines achieve the lower readability, typically 1-2 grade levels, by familiarizing or substituting vocabulary and simplifying or paraphrasing syntax.

Criticism of adaptation by strict adherence to formula has been widespread. Jeanne Chall (1984), co-author of one of the most widely-used formulas, for example, notes that "readability formulas cannot serve as guides for writing, except in general ways" (p. 245). Other educators and linguists have voiced similar concerns, maintaining that writing by formula may destroy elements of style. Simplifications can result in the loss of details, specificity of information, precise representation of meaning, and logical connections between words, phrases, and sentences, (Beck et.al., 1984; Bruce, Rubin, & Starr, in press; Davison, 1984; Davison & Kantor; 1982; Green, 1984; Gourley, 1984).

A recent study by Green & Olsen (in press) reports the preferences for and comprehension of original stories and their basal reader adaptations by second grade students. Findings indicate that readers, especially less able and average readers, prefer original versions to adaptations although no significant differences in comprehension are noted. The researchers conclude there is no justifiable reason to adapt according to readability guidelines when originals are no more difficult to understand and are, in fact, preferred. Finally, when vocabulary is altered according to formula, the possibility of creating bias against cultural and/or social class groups less familiar with the lexical items represented on the readability formula word lists can be increased (Bruce et.al., 1984).

A formula may provide a first estimate of comprehensibility, but the roots of text complexity run far deeper. Indeed, as Chall acknowledges, many of the qualitative variables which contribute to text complexity such as rhetorical forms, point of view, conflict, idea density, and inside view are not easily measured.

Our research is primarily concerned with a second type of constraint under which writers of adaptations often work. Here, original texts are not altered to

conform with readability guidelines so much as to requirements that the total number of words or lines be reduced. These adaptations commonly delete large segments of the original text. In addition to reducing the length of the text, the motivation for deletion may also be to omit segments of original text which may be offensive to ethnic or social constituencies or to highlight and clarify event sequences by removing details believed to be unnecessary .

Not all adaptations which delete large segments of text are necessarily unacceptable. When these segments are deleted, however, the likelihood that important details are removed is increased. In fiction, these details may signal inside view cues which help the reader construct character beliefs, plans, and goals. The inside view cues may be essential to the reader's identification with characters and construction of character relations. It is, thus, entirely possible that the reader's understanding of characterization may differ quite dramatically depending upon the particular text's presentation of inside view.

Green and Olsen (in press, 7) provide a simple example of an inside view deletion in their analysis of the original and adapted versions of Benjy's Dog House. They note that the basal omits any reference to an inside view of Benjy's reaction to the building of his dog house while the original provides cues as to the dog's emotional responses:

Original:

Everybody stood around admiring it--everybody, that is, except Benjy.

Basal:

Complete deletion

An interacting plans analysis focused on inside view may provide an indication as to whether important inside view cues related to character beliefs and plans have been deleted in the course of adaptation.

Author-Reader Communication

Establishing connections between writing and reading has been the focus of

recent literacy research (Hansen, 1983; Rubin & Hansen, 1984; Tierney & Pearson, 1984). Setting aside an earlier view of reading as a receptive process opposing the more creative writing process, current theory asserts that reading, like writing, is a constructive process involving an interaction between an author and a reader. A story is an author's attempt to communicate. When a reader reads a story, she creates sense or meaning from the text. To do this, the reader must draw on her own knowledge and experience. She responds to various text cues created by the author, becoming interested and involved with story characters' thoughts, emotions, and actions while interpreting the story in light of her own experience. The reader's construction of meaning, thus, is the result of what the author has conveyed in the text and what the reader has created from this as she reads.

Bruce (1981a) proposes a social interaction model of reading in which he suggests that an author and a reader are participants in social communication, the success of which is dependent upon each participant's perception of the other's goals and view of the world. This view parallels that of Booth (1961), Iser (1980), and Cochran-Smith (1984) who refer to the concept that in writing and reading several levels of participant communication exist. From the "top-down", one can consider the communication of the real author and real reader. Because the real author does not know the actual reader's experience, a second level of communication is created by constructing an audience based upon assumptions about the experience of the implied reader. In creating the text, the real author makes critical assumptions about the implied reader's knowledge of the world and knowledge of literary convention. In turn, the real reader makes critical assumptions about the implied author's point of view, given cues in the text.

Successful writing occurs, Booth (1961) suggests, when the author creates a text or story world which convinces the reader to set aside discrepant real world knowledge in the interest of understanding what is perceived to be the author's perspective. In reality, this may only be the perspective of the implied author, having been deliberately created by the real author. In any event, successful reading occurs when the implied reader and writer are in agreement as to text meaning.

Bruce (1981b) takes this concept several steps further when he demonstrates that authors create stories within stories by layering character communication with

the implied reader. The innermost level of this layering results in character-to-character interaction.

Interacting Plans Analysis

One important aspect of reading comprehension is understanding the beliefs, plans, and goals of characters in literature. In fiction, it is often the actions and interactions of story characters and the beliefs of characters concerning these actions which contribute to both text complexity and quality. When authors manipulate the beliefs of characters, they create the very essence of fiction: intrigue, excitement, irony, deception, cooperation, humor, suspense, surprise, curiosity, or romance.

An interacting plans analysis focuses attention on character-to-character interaction, highlighting the interdependent character plans and the critical beliefs which the real reader must comprehend if the text is to be interpreted as the real author intends. Typically, readers and writers construct text meaning on the basis of real world knowledge, filtering ideas developed in a text through established networks of concepts. Interesting stories are often created by closely paralleling everyday experience. To increase the likelihood that the reader will find the story motivating, however, the author sometimes creates a story world which deliberately violates expected outcomes. The author's task is to try to get the reader to believe the premises upon which the story world is based and, in so doing, to resolve discrepancies between the real and story worlds. If the author is successful, the reader remains interested in reading the text to its conclusion.

In a well-constructed story, the author provides the reader with cues to help in comprehension. The presence of these cues can be revealed in an interacting plans analysis. At the root of the analysis is a distinction between simple plans and interacting plans (Bruce, 1978; Bruce, 1980; Bruce & Newman, 1978). When a single character sets out to achieve certain goals by performing actions, a simple plan is undertaken. Underlying the character's actions may be a set of beliefs about world events or other characters.

Frequently, however, there are multiple characters in a story. One source of

story complexity is found in the interacting plans of characters who alter their own actions on the basis of what they perceive to be the plans and beliefs of other characters. Bruce & Newman (1978) provide a detailed example of this in their analysis of the episode in Hansel and Gretel in which Hansel overhears his parents' plan to take Gretel and him into the woods and leave them there to die. On the basis of his perception of the intent of his parents' plan, Hansel constructs a counter plan in which white pebbles dropped along the wooded path enable the children to return home.

Yet another element to be considered is the apparent truthfulness of the character plans. Do characters, in fact, intend to carry out their plans or do they only want other characters to believe that the apparent plan will be carried out? The apparent, or virtual plan may mask a real plan and yet closely resemble cooperative social behavior as in Bruce's example of "The Fox and the Rooster" (1978; 1980). Here, a fox has a plan to eat a rooster for breakfast, but engages in a cooperative interaction in which he invites the rooster to breakfast. The rooster, meanwhile, has a counter plan to bring along his friend, the big dog, who will protect the rooster from the fox. The interactions proceed on a plane of cooperative dialogue, allowing the characters to conceal true beliefs in an effort to attain goals which are unknown to other characters.

Two important applications of an interacting plans analysis have been identified. Its use as a tool in studying developmental story comprehension (Steinberg, 1981; Newman & Bruce, in press; Bruce, 1985) is addressed in Liebling (1986).

It is its potential as a tool in mapping the complexities of texts which the current discussion addresses. Among the sources of text complexity which the interacting plans analysis may identify are: beliefs which are mutually shared by characters versus those privately held; the explicitness of each character's goals and plans, the relationship of beliefs to plans, and the relationship of plans to story events; and, the degree to which beliefs, intentions, and plans are embedded. These aspects of complexity contribute to the quality of fiction. Bruce (1985) illustrates this in creating alternative versions of "The Hare and the Tortoise". Beginning with an impoverished version, Bruce gradually builds the enriched original. As he does so, the elements of motivating fiction become clear: cohesiveness, clarity in describing

character plans, conflict to motivate the reader, juxtaposition of real and story world knowledge, and use of devices such as rhetorical form, point of view, and inside view to engage the reader in communication with the author.

Inside View

How do authors convey inside view? To immerse readers in stories, authors generally reveal inside view in character description, dialogue and action. Through direct or indirect quotation, narrator point of view, and character actions, the reader learns of character values, thoughts, emotions, and perceptions. Readers having this information can more easily understand character beliefs and plans, relating character traits to story events as well as personal experience (Bruce, 1984; Bruce, 1985; Steinberg & Bruce, 1980).

In evaluating a text for the presence of inside view, it is important to consider both the amount of insight into character traits and the intensity of this insight (Liebling & Starr, 1985). For example, do characters express feelings about other characters or situations through their thoughts or words? Are these feelings strong and believable? Must the reader infer character thoughts from actions or are direct statements by the character or narrator provided?

Inside view can be conveyed explicitly, cued by certain lexical choices within a phrase, single sentence, or multiple sentence context. A statement such as "Sam thought he would go to the store; he felt hungry and wanted to buy some candy." contains explicit inside view cues, albeit conceptually simple and low in intensity.

Looking for lexical cues like "thought", "wanted", and "felt", however, can be misleading in judging the complexity and intensity of inside view because more complex concepts can also be conveyed with the same words. In the following example. the author constructs a layer of thoughts about emotions to help the reader understand Doris' sorrow in learning that her friend, Amir, is moving away.

> I could hardly talk. A big, hard lump started growing in my throat. Amir was my best friend. I was losing my best friend. I felt like crying. I don't mean the kind of crying to you see in the movies where the lady cries nice, and pretty tears roll down her pretty face. I felt like crying ugly. I felt like yelling and bawling like baby Gerald does when he's hungry or wet... (Hansen, 1980, p. 110)

Finally, inside view is not always conveyed explicitly. Frequently, inside view must be inferred as in the following presentation of anger and disillusionment.

> I picked up an empty bottle and three it. Glass was all over the sidewalk. An old lady looked at me and shook her head. I stuck my tongue out at her. (Hansen, 1980, p. 111)

In sum, the presentation of character beliefs and plans and the inside view which helps to clarify character interaction are important means by which an author establishes communication with a reader. As readers, we tend to assume that the author has written the text with us in mind. We expect to be able to identify important cues which signal author intent. If the presentation of these cues is unclear, however, the reader is left with two opposing means of resolving the real and story worlds. In one instance, the reader can try to do what the author should have done. This may involve considerable creativity in which the reader relies on powers of inference to fill-in gaps within the text using a vast store of both life experience and literary convention knowledge. Here, the breadth of the reader's knowledge may determine the likelihood of successful comprehension. Alternatively, the reader may embrace the story world uncritically, neither analyzing the text nor asking important questions. Without important details to guide reading, the reader has little reason to seek out connections between character beliefs and story events. The reader does not become involved with the story. The reader and writer fail to communicate.

Text Analysis: Freckle Juice

Our earlier efforts in analyzing texts took the form of either detailed analyses of small segments of text (see Bruce, 1978 for an example) or surveys of large groups of texts. For example, in one survey of 200 stories, 150 in 3 basals and 50 in tradebooks, we found that the latter had more inside view and conflict, and a greater percentage of engaged narrators that did the basal stories, especially in the early grades (Bruce, 1984). This finding yielded a hypothesis concerning the relation of social interaction features of texts to reading competence. Bruce suggested that dramatic differences in the inclusion of these features within early versus later basal stories and in basal stories versus tradebooks may help to explain why some readers are ill-equipped to comprehend more advanced texts. The recommendation was made that children should avoid stories which are low in conflict, inside view, and lacking

an identifiable narrator, a combination of factors which often characterizes stories written specifically for beginning reader basal texts.

Before one can decide whether a child should be encouraged to read a particular story, it is important to know whether the story contains examples of high quality features. The intent of our current text analysis is to develop a procedure which will prove useful in discriminating high-quality texts. Our methods attempt to chart a middle ground between the earlier survey research and micro-analyses by modifying the formal notation of the interacting plans analysis. We hope to develop a system which will yield more detail than survey research can provide, but yet be less time-consuming than micro-analysis so as to permit the analysis of a larger number of texts.

The notation system represents states as ovals and acts as rectangles either of which can be simple or complex. Complex states are created when a character (C) believes that state X exists (C.B.); when a character (C) intends to achieve state X (C.A.); or, when a character (C) intends to maintain state X (C.M.). Embedded states entail combinations of simple or complex states. Relations between states and acts are shown by tags such as SP (specifies), BMO (by means of), CL (clarifies), PR (produces), HE (has effect), and SA (same as).

Our example is Freckle Juice (Blume, 1971). The original story is roughly gauged as readable by students in grade 2, according to the publisher. The adapted version appears in a grade 3 basal as a literature selection. Briefly, this story involves a boy, Andrew, who believes that he has certain problems which are preventing him from being happy. He decides that the solution to his problems is to get freckles. If he had freckles, he wouldn't have to wash, and therefore, would avoid conflicts with his mother which are making him late for school. Andrew's obsession with freckles results in his failure to pay attention in school, leading to ridicule by classmates. In his efforts to acquire freckles, Andrew's beliefs, plans and goals become apparent. The reader gains insight into Andrew's character and Andrew's interaction with Sharon, the primary antagonist, his mother, and his teacher as the interdependent and independent plans of characters are revealed. This insight helps the reader evaluate Andrew's actions, interpret the meaning of the story, and relate story problems to everyday life.

As the story structure unfolds, social episodes comprised of sequences of events take place. Three important social episodes form the story: Sharon's offer to sell a freckle juice recipe in exchange for $.50; Andrew's drinking of the concoction; and, Andrew's revenge. Here, we examine Episode 1, lines 1–200. Figure 1 presents an overview of the important elements in Episode 1.

Insert Figure 1 here

As indicated in Figure 2, the cooperative social plan, the central event sequence of this episode begins when Sharon initiates (I) an offer to sell Andrew the freckle juice recipe and tries to persuade (P) him to accept it. He finally decides (D) to accept and completes the interaction by exchanging (E) $.50 for the recipe. The surface social interaction involves mutually shared social conventions, turn–taking, and the appearance of cooperation, friendship, and sincerity. It essentially establishes the dialogue as closely resembling true social interaction. As the reader acquires more information about the characters in detailed examples of social behavior, however, it becomes clear that the surface cooperative behavior constitutes virtual or pretend plans rather than real plans. That the apparent plans closely resemble true social interaction is essential if each character is to successfully mask their underlying, independent plans.

Insert Figure 2 here

The real plans are private and not known by other characters. The private plans arise from each character's perceptions and beliefs about themselves and others. Through inside view cues, the author helps the reader attend to important aspects of characterization. Andrew has a real plan which we have termed "self–deception". Andrew knows that a recipe for freckles does not exist. In desperation, however, he sets aside common sense and real world knowledge in the off–chance that this peculiar solution to his problems will be successful. Indeed, the author invites the reader to do the same: embrace the story world and believe that the offered solution is viable.

Three states must be achieved for Andrew's real plan to be successful. First,

Figure 3 illustrates the first state as Andrew's highest level intention to get freckles. Inside view cues help the reader understand Andrew's intention. The reader first learns of Andrew's desire to get freckles in line 1 of the text, "Andrew Marcus wanted freckles." The author explicitly states the theme of the story, gives the reader an immediate inside view cue into Andrew as a character with strange desires, and sets up the highest intention of Andrew's real plan.

Two problem states specify the proposed solution. Problem 1 concerns Andrew's aversion to washing his neck. He is often late for school when his mother demands neck inspection: "If he had freckles...his mother would never know if his neck was dirty. So he wouldn't have to wash. And then he'd never be late for school." Here, the reader gains insight into Andrew's motivation for wanting freckles. We start to build an impression that Andrew is not happy with the way he looks, that his powers of causal reasoning are a bit bizarre, and that he believes he can solve this problem by getting freckles. Andrew's view of his mother as a nag and his view of self as embarrassed by his mother's actions is further supported in segments such as the following: "The curlers in her hair scratched Andrew's face as she checked his ears and neck. 'Please, Mom! Can't we skip it just this once?' Andrew begged."

Problem 2 has arisen from the proposed solution to Problem 1. Andrew has taken to daydreaming about freckles: "Miss Kelly called, 'Andrew...are you paying attention?'...". This has resulted in Andrew's failure to pay attention in school, leading to several incidents in which he is ridiculed by classmates, especially Sharon: "Andrew stood up in a hurry. His reading group giggled...He couldn't stand that Sharon. She thought she knew everything." The reader gains insight into Andrew's view of himself as the object of laughter in class and as someone who often feels stupid because of his actions: "Andrew felt pretty stupid." He has convinced himself that if he had freckles, he wouldn't be daydreaming about getting them and thus, would pay attention in class. "And nobody would laugh at him." The reader also learns that Andrew considers Sharon an antagonist who often makes fun of him; Andrew and Sharon are definitely not friends. Further evidence of their animosity is revealed when Andrew's thoughts dwell on Sharon's negative behavior traits: "Sharon ran her tongue along her teeth. She was always doing that."; "Sharon's tongue reminded Andrew of a frog catching flies." Finally, the reader learns that Andrew considers his teacher a disciplinarian, but also a friend: "Mrs. Kelly wasn't bad, Andrew decided."

Insert Figure 3 here

Second, Figure 4 illustrates the state of delusion. In order to properly understand this element, the reader must attend to Andrew's internal conflict in which he debates the likelihood that drinking freckle juice will result in freckles. The multiple embedding shows that Andrew intends to achieve a state in which both he and Sharon believe that Andrew thinks freckle juice leads to freckles. The text includes statements leading to the conclusion that Andrew does not believe in freckle juice: "Andrew didn't believe Sharon for a minute."; "There was no such thing as freckle juice." Here, the reader constructs a view of Andrew as someone who is not gullible, who knows that one cannot create freckles by drinking freckle juice.

However, the text also includes statements which illustrate Andrew's dilemma. He may rationally recognize that people are born with freckles, but he wants to believe that somehow he can manufacture them. "Maybe the reason no one in his family had freckles was because no one knew the secret recipe." Andrew eventually decides to believe that drinking freckle juice will lead to freckles in an effort to achieve his goal of personal happiness. Adding further to the delusion, Andrew leads himself to believe that he can retain control of the interaction with Sharon: "But he decided that if Sharon's recipe didn't work, he'd ask for his money back." The result of the delusion is the act of exchanging fifty cents for the recipe.

Insert Figure 4 here

Third, Figure 5 maps the state of cooperation. Comprehension of the appearance of cooperation involves special attention to the interpersonal conflict between Andrew and Sharon. The multiple embedding shows that Andrew intends to achieve a state in which he and Sharon believe that he is cooperative. The reader gains insight into the pragmatic nature of this state by attending to Andrew's view of himself and of Sharon.

Early on in the episode, the reader is provided a detailed example of Andrew's conflict with Sharon in the classroom. Not only does the author construct inside view from the perspective of the narrator, but also encourages the reader to construct

inside view by looking in on Andrew's actual interaction with peers. In this segment, Andrew and Sharon are presented as antagonists. Sharon epitomizes peers who laugh at Andrew and make him feel bad when he gets in trouble for daydreaming. Andrew doesn't like Sharon precisely because he perceives her as someone who doesn't like him and who thinks he is a buffoon. His perception of Sharon's superiority complex solidifies the antagonistic relationship.

The reader's recognition of Andrew and Sharon's interpersonal conflict cues an understanding that the apparent cooperative behavior of the social interaction plan is merely a ruse through which Andrew can achieve his pragmatic goal of solving his problems. Andrew's cautious response to Sharon's offer ("'How to get what?', Andrew asked."), his hostile tone ("'Who asked you?'"), and his disbelief ("'You don't even have freckles'") add further cues to help the reader properly comprehend the nature of the cooperative behavior.

By the time Andrew decides to go along with the plan, he has embarked on a pragmatic course by which he will do anything he can to solve his problem. Andrew still doesn't like Sharon, nor does he trust her. He is simply using her to try to achieve his own private goal. The resolution of the interpersonal conflict is to actually engage in the act of cooperative social behavior as indicated by the rectangle. Andrew's role in that interaction involves responding (R), considering (C), deciding (D), and exchanging (E).

Insert Figure 5 here

In sum, Andrew's real plan can be charted as in Figure 6.

Insert Figure 6 here

Figure 6 demonstrates that an understanding of Andrew's real plan is aided by attention to inside view cues. Attention to inside view cues helps the reader ascertain character beliefs which are the building blocks of real plans. The characterization of Andrew cannot be fully appreciated unless the reader has grasped the connections between inside view, beliefs, plans, and character actions.

Sharon's real plan is more difficult to ascertain because the story is presented rather strongly from Andrew's perspective. However, Sharon's real plan can be inferred. Figure 7 illustrates Sharon's real plan. Three states are important. First, Sharon's highest level intention is to achieve a state in which Andrew is fooled by playing a practical joke on him. She uses conventional social behavior to achieve her underlying unfriendly goals.

That Sharon's apparently friendly behavior is not exactly what it seems must be inferred after constructing Sharon and Andrew's antagonistic relationship. The reader infers that Sharon believes Andrew can be made fun of when Sharon laughs at Andrew in class because he has not been paying attention. The author does not explicitly states that Sharon believes Andrew can be played a trick on because he is gullible. Nevertheless, the reader is drawn to this characterization after witnessing Sharon's interaction with Andrew: "Sharon kept giggling. She covered her mouth to keep in the noise, but Andrew knew what was going on." Furthermore, the reader is led to believe that Sharon considers herself superior: "He couldn't stand that Sharon. She thought she knew everything!"

Insert Figure 7 here

Second, Sharon intends to achieve the state of fooling Andrew by playing a trick on him. The trick necessitates a resolution of the conflict between real world knowledge that freckle juice does not equal freckles and the story world knowledge that freckle juice does equal freckles. Sharon's goal is to convince Andrew that the recipe will work and to create a mutual belief state in which Andrew believes that Sharon believes that the recipe works.

Because the reader has already built an impression that Sharon is not compassionate, she is alerted to the possibility that Sharon's apparently friendly offer of a solution to Andrew's problem may not, in fact, be what is appears. Sharon hears the caution in Andrew's voice when he responds to her offer, but she proceeds to try to convince him to buy the recipe: "'Look close,'" Sharon said. "'I've got six on my nose.'"; "'You can get as many as you want. Six was enough for me. It all depends on how much freckle juice you drink.'" The reader must recognize that Sharon views Andrew as gullible. For this reason, Sharon believes that Andrew will be persuaded.

The act which results from Sharon's success in convincing Andrew to try freckle juice as a solution to his problem is Sharon's selling of the recipe to Andrew.

Third, Sharon must appear cooperative *if Andrew is to participate in the plan.* Sharon's cooperative behavior involves initiating the offer ("'Psst...I know how to get them.'"), convincing Andrew that the recipe will work, and exchanging the recipe for the fifty cents ("Sharon counted the five dimes. Then she took a piece of folded-up white paper out of her pocket and threw it to Andrew."). She may be intent upon retaining control of the interaction ("'I'm not going to show it to you until you pay,' Sharon said."; "'Sorry, Andrew. A deal's a deal!'"), but she must still appear sincere, friendly, and interested in helping Andrew solve his problem if her trick is to be successful. By the time Sharon and Andrew actually exchange the recipe for fifty cents, there is no doubt that Sharon is to be viewed as a trickster and Andrew as a gullible boy. These essential elements of characterization enable the reader to discriminate the appearance of cooperation in Sharon's virtual plan and the trick in her real plan.

In all, the event structure of Episode 1 can be viewed as the tip of the iceberg. The context in which the events are understood necessarily involves interacting, interdependent plans of characters as well as independent beliefs and plans. The event structure becomes plausible only when the reader, like Andrew, becomes able to set aside real world knowledge that there is no magic recipe for freckles. In place of that knowledge, the reader must embrace the story world in pretending that maybe - just maybe - freckles will appear as the result of drinking freckle juice.

What happened to the plan structure and inside view presentation in the course of adaptation? We conducted a line-by-line comparison of the original and adapted versions to determine whether the event structure, character plans, and inside view of the original were retained in the adaptation. An important point we discovered is that cursory readings of different versions do not necessarily reveal critical differences. A pattern of changes influencing the presentation of character plans and inside view became apparent after many readings of the texts and considerable discussion on the importance of particular segments.

In general, we discovered that the adaptation shortened the original text by

deleting approximately 1/3 of its approximately 500 sentences. The text was not altered by familiarizing vocabulary or simplifying sentence structure. Rather, what seems to have happened is that entire segments were deleted. The deletion of several large chunks of text appears to make the acts which comprise the mutually believed social plans more apparent. The question we asked was whether deletions of text segments which are not central to the main event structure result in an adaptation which is preferable to the original because it is shorter, less complex, and possibly, more readable. As presented in the adaptation, is the cooperative social plan believable? Is it interesting? Is it comprehensible? With respect to character beliefs and plans and inside view, can we say that the adaptation is a "good" story?

An analysis of the 3 major social episodes reveals 7 groups of important deletions related to inside view and character plans. As indicated in Table 1, all 3 groups of deletions related to Episode 1 concern inside view. Twenty-one of the 29 lines referring to an inside view of Andrew and his mother, or 72%, have been deleted. Twenty of the 48 lines referring to an inside view of Andrew and his teacher, or 42%, have been deleted. Forty-three of the 123 lines related to an inside view of Andrew and Sharon, or 35%, have been deleted. In all, of the 200 lines in Social Episode 1, 84, or 42%, are deleted. We extimate, thus, that 42% of inside view cues related to Andrew have been deleted from Episode 1.

Insert Table 1 here

Let's look specifically at 3 segments of text referring to Andrew and Sharon's antagonistic relationship which were deleted. First, lines 18-40 include a detailed example of Andrew's behavior in class: ""We're all waiting for you.""; "His reading group giggled. Especially Sharon. He couldn't stand that Sharon. She thought she knew everything!"; "Sharon kept giggling."; "If he had his own freckles...he'd hear Miss Kelly when she called reading groups. And nobody would laugh at him." Sharon is introduced as the antagonist at line 22 of the original text, a line which is part of this deleted segment. By reading this detailed example of Andrew and Sharon's interaction in class, the reader is given an opportunity to form an impression of the characters' relationship by constructing character profiles and linking character beliefs to events in the example.

The basal version deletes the detailed example, leaving the reader to infer the inattentiveness and ridicule problem on the basis of 3 lines prior to the example in which Andrew is so busy counting Nicky Lane's freckles that he fails to pay attention in class: "...Miss Kelly called, 'Andrew, are you paying attention?'" When this example is removed, the tension between the boy and girl disappears. No longer is there an undercurrent of an adversarial relationship. In the adaptation, there is no reason to suspect that Sharon is anything less than friendly, truthful, and sincere. As readers, we know that freckle juice does not exist and, therefore, that Sharon must be playing a trick on Andrew. But why is she doing this? The hostility current in the original is more than amusing and motivating. It both enables the reader to relate real world knowledge of elementary school boy-girl relationships to the text world and it establishes boy-girl conflict as a primary motivation for the story world. The adaptation has removed inside view cues which help the reader construct the characters. It leaves the task of constructing a plausible motivation for character behavior to the reader's skill in drawing inferences by utilizing background knowledge.

Second, lines 65-66 of the original provide insight into Andrew's view of one of Sharon's negative behavior traits: "Sharon ran her tongue along her teeth. She was always doing that."

Third, lines 73-75 provide yet another example of Andrew's view of Sharon: "Sharon's tongue reminded Andrew of a frog catching flies. He wondered if Sharon ever got a mouthful of bugs the way she opened her mouth and wiggled her tongue around." In this example, a particularly evocative metaphor is used to describe Sharon's negative attribute. The adaptation omits both of these examples. Instead, Social Episode 1 in the basal, which is comprised of 111 lines, first introduces Sharon at line 25 as "a girl named Sharon". No effort is made to characterize her. What emerges, thus, is the probability that the editor felt it unnecessary to present the girl as an antagonist or in a negative manner. The reader is never given any insight as to the reasons Sharon might be playing a dirty trick on Andrew. The result of deletions such as these is that the adaptation does not contain many inside view cues which help the reader construct character beliefs and plans.

Another way to look at the impact inside view deletions have on the story is indicated in Figure 8. Figure 8 depicts the percentage of inside view deletions

referring to Andrew, Andrew's mother, Sharon, and Andrew's teacher. Because a considerable number of these inside view cues have been deleted, a child reading the basal version may, indeed, find it more difficult to comprehend. The reader of the basal version may have no difficulty understanding the events and acts which comprise the mutually believed cooperative social plan. A more thorough understanding of character traits and the relationship of character beliefs to real and apparent plans, however, may elude the reader of the basal version. These readers must fill-in text gaps, infer motivation without the benefit of extensive inside views, and draw heavily on background knowledge about people if story meaning is to be accurately constructed. Otherwise, the meaning they construct is not that of Freckle Juice, but of the adaptation of Freckle Juice which is not, after all, the same story.

Insert Figure 8 here

Conclusion and Future Research

These examples, in which inside view cues have been systematically deleted, demonstrate why it is important to know whether a story included in a basal is an adaptation and, if so, how extensive the changes are. The deletions do not necessarily affect comprehension of main events, but may make it more difficult to understand why characters engage in certain actions. The pilot study reported in Liebling (1986) asks whether children who read the adapted version of Freckle Juice construct inside view, and character beliefs and plans differently from those reading the original.

The adaptation described here is, of course, only one type which can occur. Unfortunately, however, teachers, children, and parents rarely have the opportunity to scrutinize texts to the extent that researchers or textbook writers and editors do to understand the impact of such changes on textbook quality and reader comprehension or enjoyment of stories. This implies that it is incumbent upon the publishing industry and the research community to develop guidelines as to what constitutes an acceptable adaptation, if indeed adaptation of original fiction for inclusion in basals is ever warranted.

The interacting plans analysis suggests that even if an original story which is

widely regarded as representative of engaging children's literature is included in a basal, its adaptation may remove subtle features such as inside view which make the original interesting and comprehensible. The interacting plans analysis helps to discriminate texts in which inside view is an important qualitative variable and, thus, merits further study as one tool in the selection of quality fiction for young readers.

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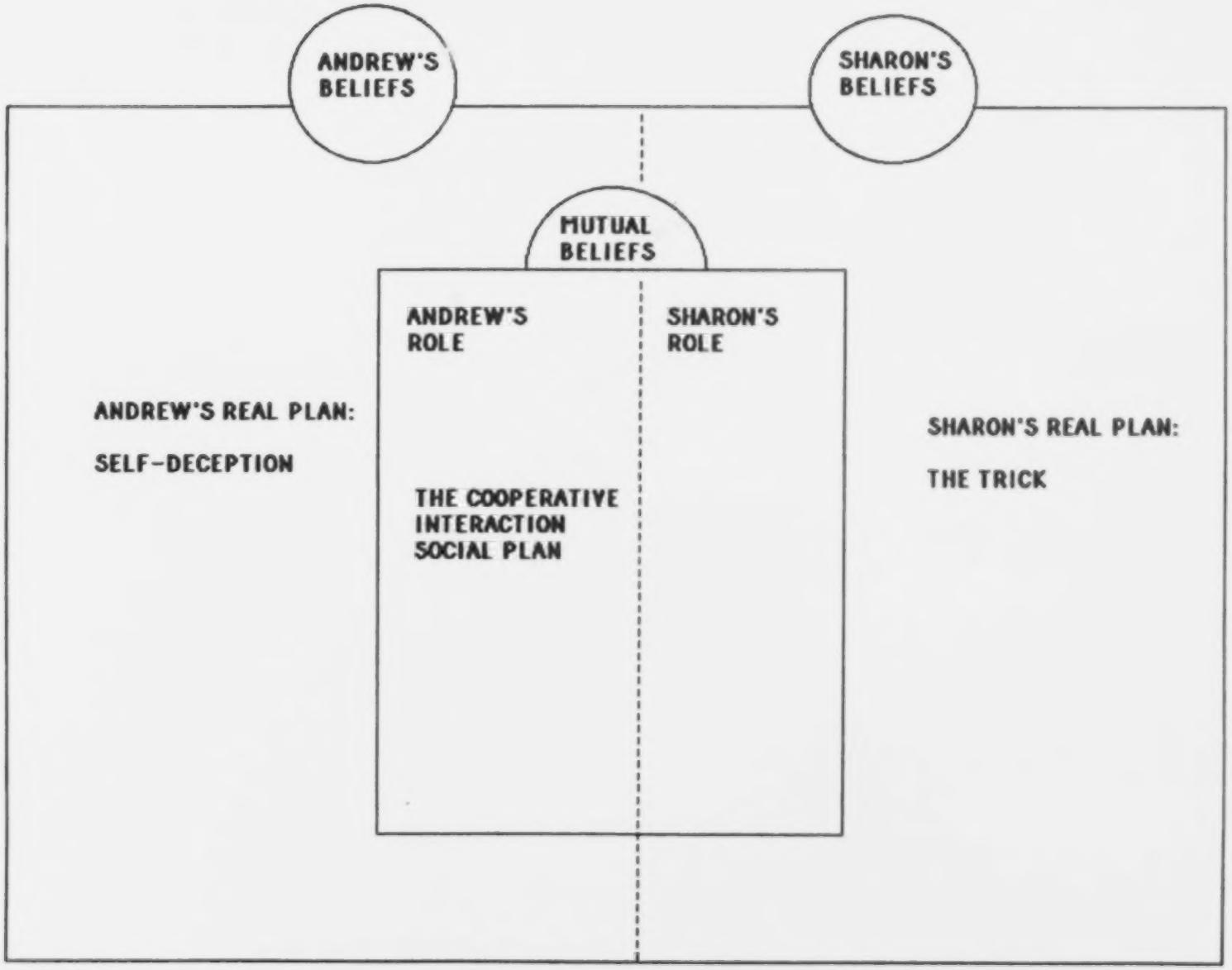

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Figure 1. Interacting plans analysis: Freckle Juice, social sequence 1 (line 1-200)

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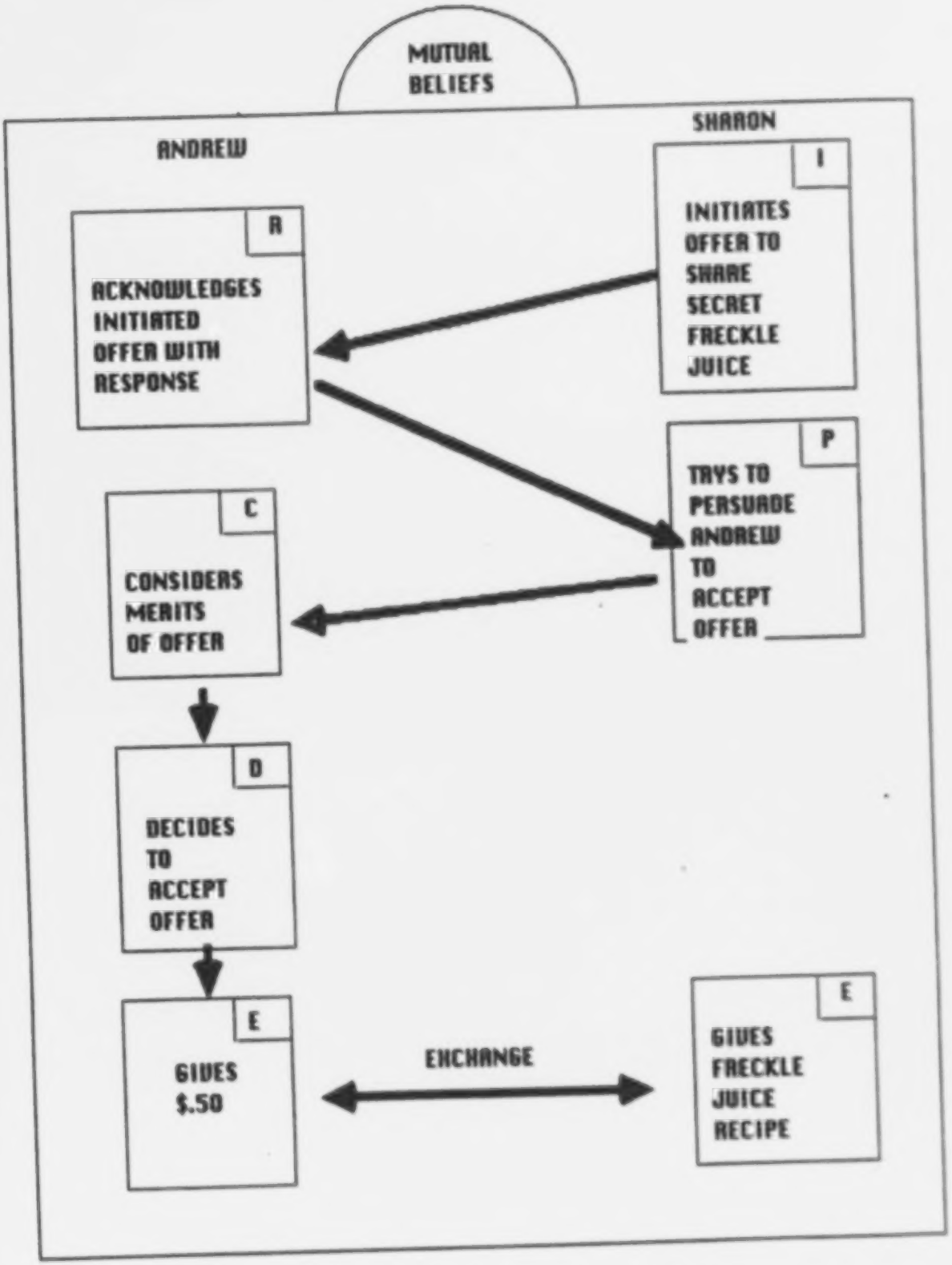

Figure 2. The cooperative interaction social plan

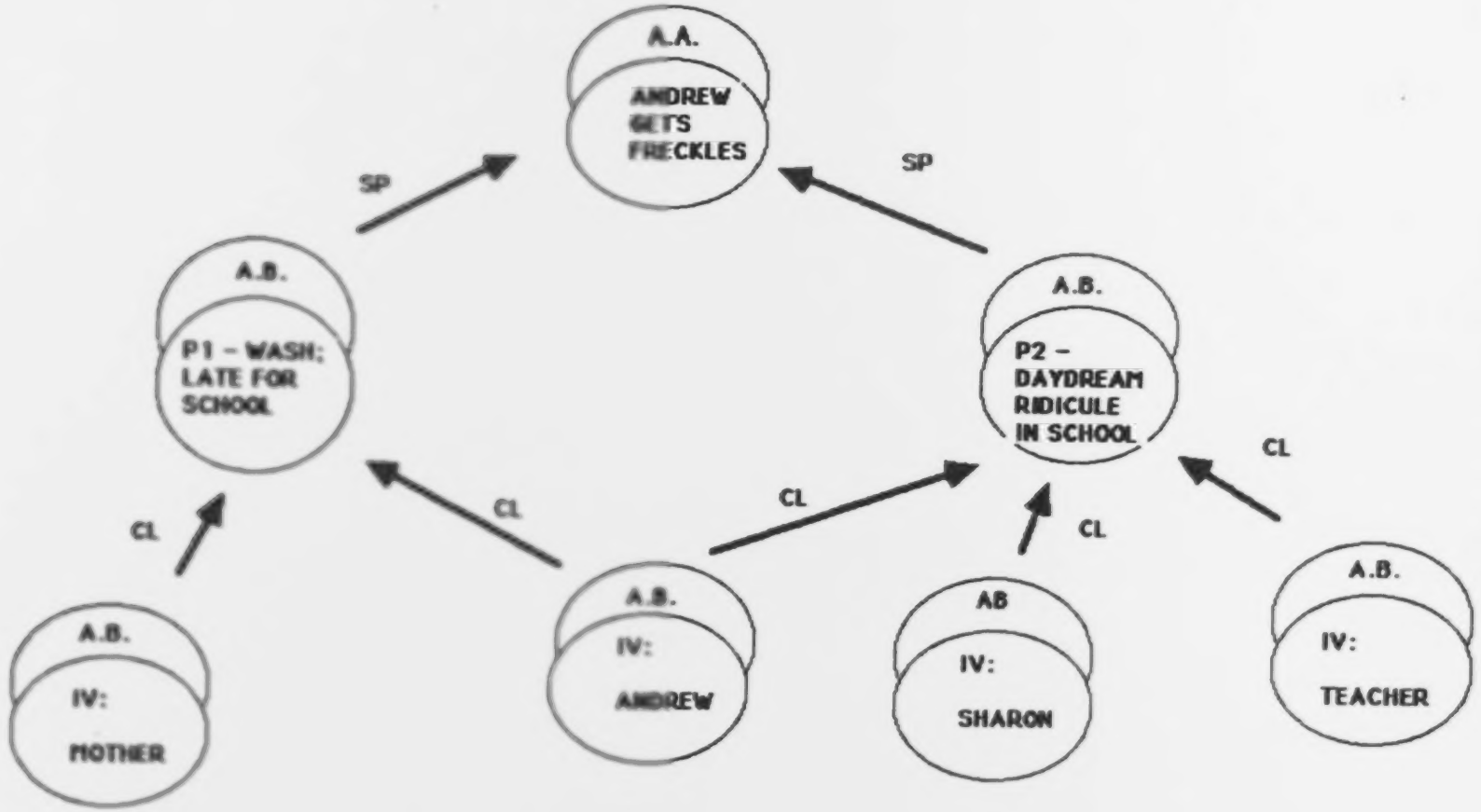

Figure 3. Andrew's real plan: get freckles

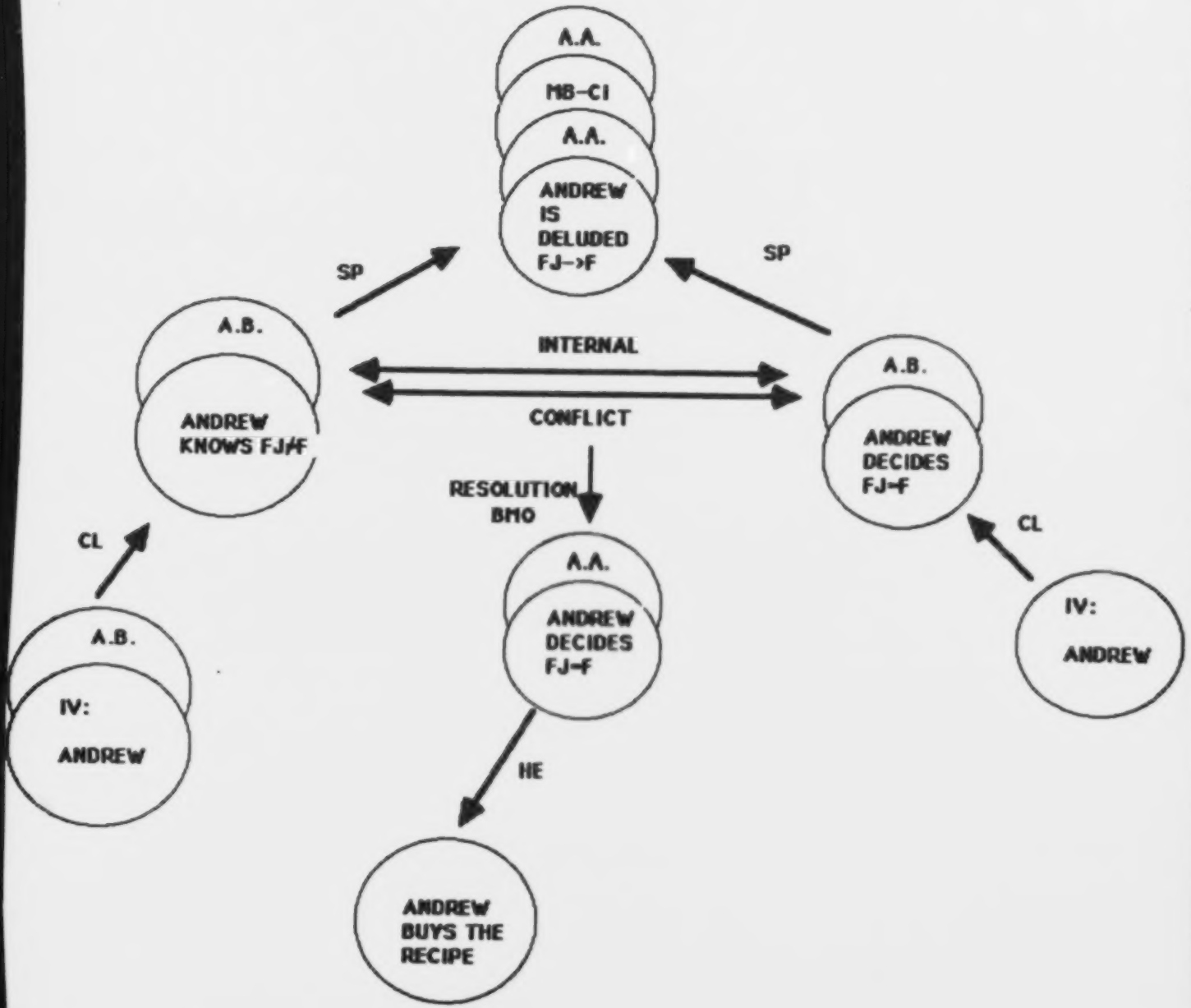

Figure 4. Andrew's real plan: delusion

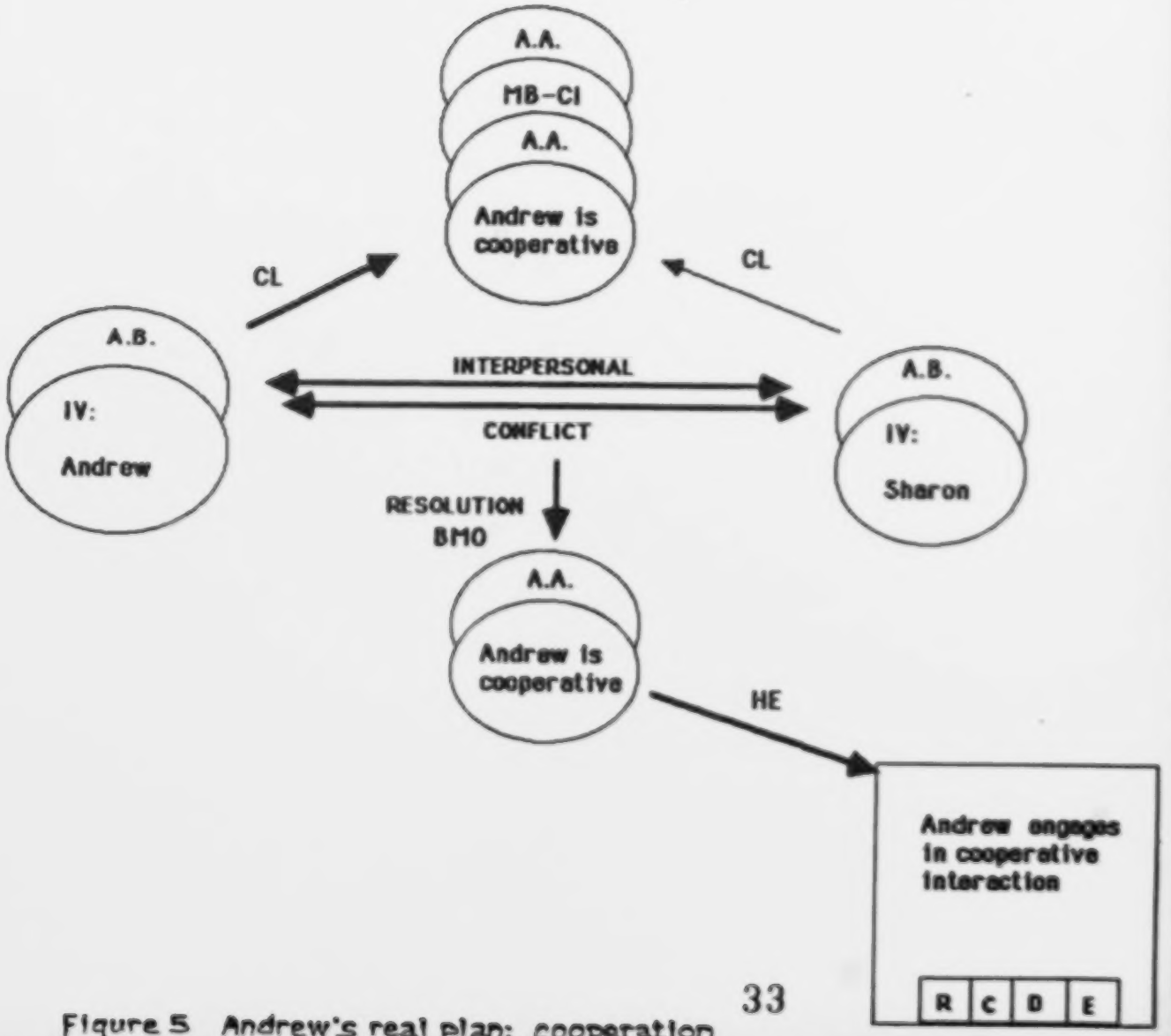

Figure 5 Andrew's real plan: cooperation

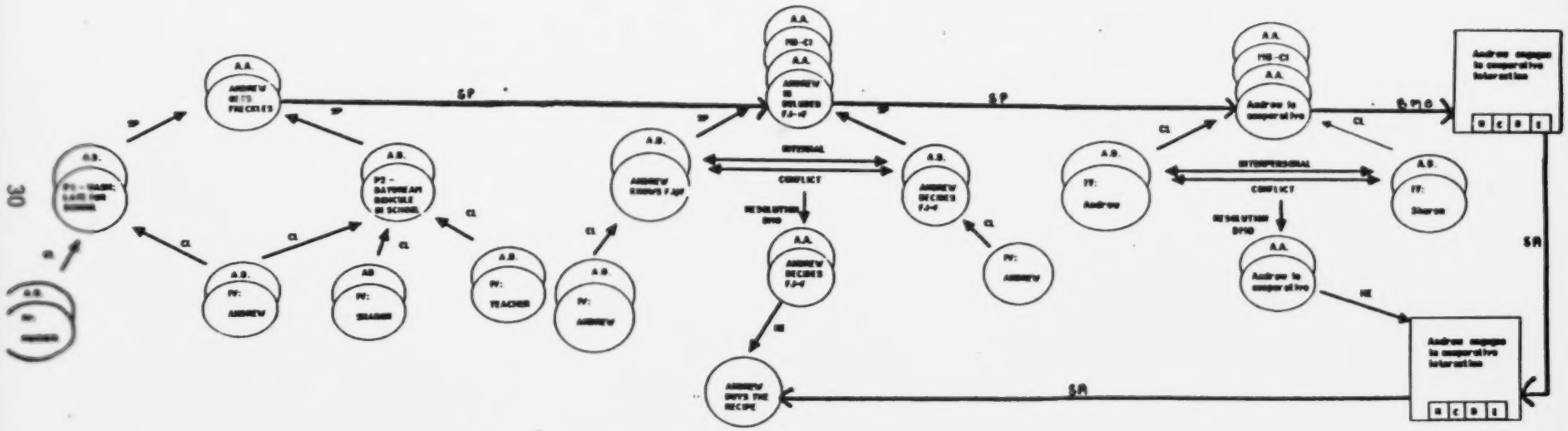

Figure 6. Andrew's real plan: self-deception

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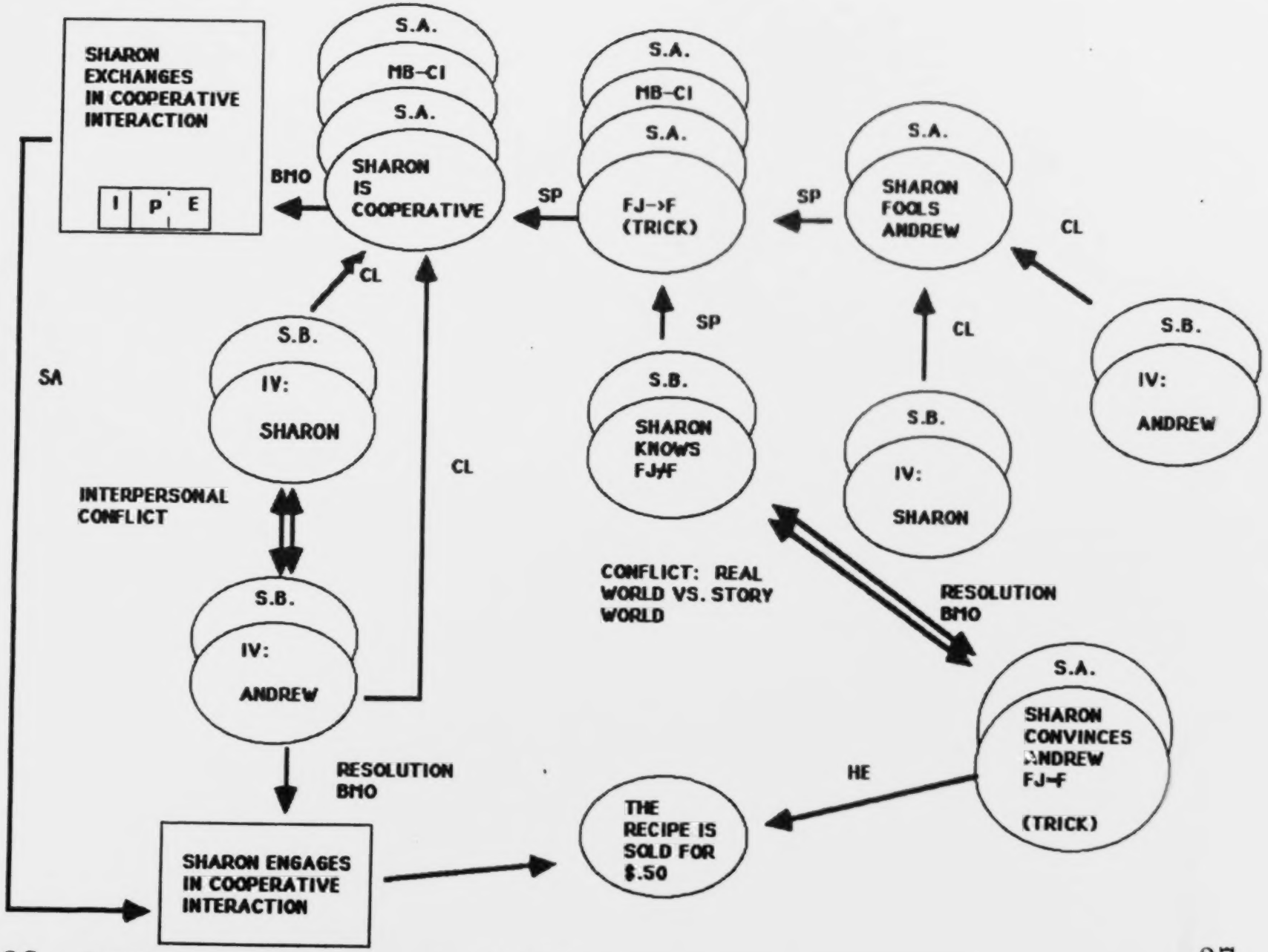

36 Figure 7. Sharon's real plan: the trick

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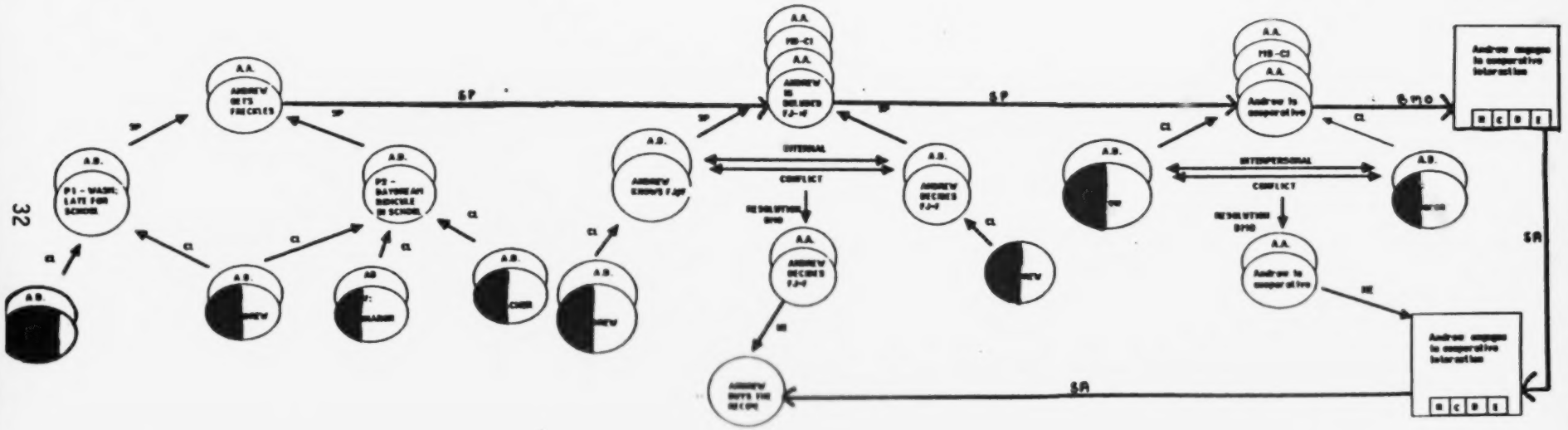

Figure 8. Andrew's real plan: Percentages of inside view deleted in the basal version

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Table 1

Deletions: Social Episode 1; Lines 1-200

Content		Line No.	Total	Deleted	Total Deleted	%Deleted
P1		1-5	5			
		8-10	3			
Andrew	*	102	1	X	1	
and	*	104-123	20	X	20	
Mother			29		21	72%
P2		6-7	2	X	2	
Andrew	*	18-40	23	X	23	
		41-52	12	X		
and		53-59	7	X	7	
		60-64;67-72	11			
Sharon	*	65-66	2	X	2	
(peers)	*	73-75	3	X	3	
		76-87	12			
		84-94;96-98	13			
		95;99	2	X	2	
		100-101;103	3			
		124-136; 140-145	19			
		137-139	3	X	3	
		152-156; 158-165	13			
		157	1	X	1	
			123		43	35%
P2		11-14	4			
Andrew		15-17	3	X	3	
	*	146-151	6	X	6	
and		166-181; 193-200	24			
Teacher	*	182-192	11	X	11	
			48		20	42%
Totals			200		84	42%

* significant deletions